

UNIVERSITI TEKNOLOGI MARA

A PERFORMANCE STUDY OF "CARE COMPAGNE... COME
PER ME SERENO" :A COMPARISON OF
SCORES PUBLISHED BY SCHIRMER
AND RICCORDI

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Candidate's Declaration

I declare that the work in this thesis was carried out in accordance with the regulations of University Technology MARA. It is original and is the result of my own work, unless otherwise indicated or acknowledge as referenced work. This topic has not been submitted to any academic institution or non- academic institution for any other degree or qualification.

In the event that my thesis be found to violate the conditions mentioned above, I voluntarily waive the right of conferment of my degree and agree be subjected to the disciplinary rules and regulation of University TeKnologi MARA.

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Abstract.

This thesis is about A performance study of " *Care Compagne...per me sereno*": A comparison of score published by Ricordi and Schirmer. Basically this report consists of five chapters which start with Introduction. This chapter sets the background of study, problem statement, research objective, research question and also significance of research. The research problems for this investigation come when I get confused about the differences between score Ricordi and Schirmer. This found this score at the library and my major objective is to determine which score is more appropriate to use as a materials for study and also teaching. I have analysed several comparison to detect the appropriate score. In completing this research, I used primary sources which are qualitative approach and also my major method is secondary sources which include books, scores and also articles.

Besides that, I also used a recording as my minor references to compile this thesis. Then on second chapter I focus on the literature review. This section includes a fully-referenced review and discussion of previous studies which is relevant to the research. There is having five books have been review in this chapter. Through this investigation there is have 4 books as my references in completing this task. It is *More Than Singing (The interpretation of Song)* by Lotte Lehmann), *Koloratura Arien (Sopran)* by Mathilde De Castrone Marchesi, *Coloratura Arias For Soprano* by Robert L. Larsen and Martha Gerhart, and *Musical Performance (A Guide to Understanding)* by John Rink. The most useful books towards my research are the books by John Rink in title *Musical Performance (A guide to understanding)*.

In chapter four the findings of this study shows that most of the comparison have their own significant and can contribute to my self and also other performer. This section provides the result and analysis of data. The results obtained can be presented as a series of figures; tables with descriptive text and discussion. Before the comparison, I do analysis score from Ricordi and also Schirmer. Then I move on to compared the

CHAPTER 1.0

INTRODUCTION

Rink (2002, p. 67) claimed that as performers we have to observe with many important elements such as performers' presence, performer's performance technique and also understanding the repertoire. Understanding the repertoire is the basic of learning a piece. This is because when we are more focus on this subject we will see the result is more effective rather than just plated or sing without know that repertoire in which era and the characteristic of that song according to the period. By understanding the characteristic and style of the composer and the period will help the performer to interpret the song in a right way.

Most performers would think in term of being true to the work, of exploring its emotional content, of attempting to honour the composer's intentions. Kimball (2006, p. 102) we value imagination and originality in performers, but recognize that (normally) this serves music they perform, helping illuminate its character or make palpable its emotional content. By and large, we are not so happy when a performer's imagination distorts or disguises the music on which it is exercise

This process of realizing a musical work in sound is generally called 'interpretation'. Thought some composers have been very uncomfortable with all that implies. 'Interpretation however ought to be a good word for what these composers wanted (Lehmann, 1945, p. 86). Thinking about the ambiguity of term 'interpret' is quite a useful way of distinguishing between performance which are true to the music being performed and those in which something else (showmanship, for instance) gets in the way. Interpretation then might become synonymous with trying to determine and to realize the composer's intentions. Score is one of the important elements in order to get